

Politics of De-Islamization as Seen in *The Kite Runner* (2007): An Ecranisation Study

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The problem of adaptation or ecranisation is that, in the process, the media changes the original content. *The Kite Runner* (2007) is an adaptation movie from the novel by Khaled Hosseini with the same title. As a novel written with Afganistan social setting, it is densed with Islamic values and culture. However, as an adaptation, the characters, discourses, and settings shift from its original. This research focuses on the changing and continuity between the novel and the movie, concerning its discourses, characters, and settings. This research uses adaptation theory by Linda Hutcheon. The research finding shows that the changing of the adaptation is in the depictions of Islam. They are portrayed more from the society, in this case the Talibans, rather than from the characters. Yet the main characters of this movie are portrayed more westernized in their way of life. The researchers conclude that the changing occurs as a construct of a new discourse of Islam. The movie portrays Afghanistan people as a less religious community yet more westernized.

Keywords: *Islam, Afghanistan, Adaptation, Novel, Movie, The Kite Runner*

1. INTRODUCTION

One of the issues that persists in adaptation from literature to movie is the faithfulness of literary models. It can range from plot sequencing, dialogues, characterizations, and settings. This literary model are often conflicting with criterion of movie models. Film product will always be different with literary product because institutionally and mediamatically they are different by nature. Yet, the development of critical film adaptation studies gives a various responds to these issues.

Theoretically speaking, the paradigm of adaptation theory have changed from 'fidelity ranking' (that sees movies as the reflection of literary work of art) to the thinking that adaptation as transformation (Moeller and Lellis, 2002: 5). A movie adaptation is now considered as an interpretation. The fidelity paradigm sees that the literature has the higher position than the movie. Scholars who advocate the total fidelity in adaptation see the original work has a transcendent values (Moeller and Lellis, 2002: 5).

Moeller and Lellis gives the opposing tradition that comes from Bertolt Brecht, that Brecht, in writing his plays, would openly steal, modify, and update the plots, characters, and ideas of earlier writers (2002:6). The implication of this tradition is that the changes from the original to the contemporary form is inavoidable in a way that it would not be 'as sacred as' the previous form. Yet, this kind of changes is by no means bad. In fact, it keeps the work of art relevant as well as useful for its new social and aesthetic contexts (Moeller and Lellis, 2002: 6). But the remaining question is that how independent is independent in adapting a movie? If Derrida says that adaptation should augment so that the interpretation 'never ceased to be transform and to grow', what about the adaptation's politics? Moeller and Lellis say that adaptation can be seen as comments on the original or more like literary criticism (2002:7). Furthermore, Moeller and Lellis also say that adaptation is the part of the discourse about the original.

This reserach aims to investigate the adaptation of *The Kite Runner* (2007). The changing in its plot, characters, and settings is very interesting to be discussed whether it



function as a critic on Islam or as a support for Islam. A change in a scene that can be mentioned here is the physical change of the main protagonist, Ali. Ali's imperfection is omitted. He is portrayed physically as a normal person. This kind of change is obviously done for a purpose or motive. Not only that, the religious issues also change. Therefore, this research tries to compare and contrast to find the new discourse that is constructed in the movie.

The Kite Runner tells about a life journey of a child named Amir in the 1970s until he grows up and has a wife named Soraya. In the journey, he has a great and rich father and two very loyal servants, named Hassan and Ali. Hassan's father grows up and lives with Amir's father since they were kids like Amir and Hassan. When they were kids, there was an incident that happened to Hassan and made Amir guilty for the rest of his life. Because of it, Amir cannot stay together with Hassan. He makes a plan to slander Hassan. Hence, Hassan must be expelled from his father's house until one day when the Afghanistan monarchy has collapsed. Russian invades Afghanistan. Afghanistan becomes very chaotic until Amir and his father decide to stay in America to start a new life there. America brings happiness to Amir because there he finds Soraya and marries her. After that, his father passes away of lung cancer. Amir's life changes when his old friend Rahim Khan calls from Pakistan. In Pakistan, Rahim Khan tells many things including the severe illness that he suffers and the truth that Hassan is the son of Amir's father. Rahim Khan asks Amir to go to Afghanistan to pick Sohrab (Hassan's son). In finding Sohrab, Amir involves in a fight with Assef. He gets a lot of punches by Assef until Sohrab slingshot the right eye of Assef. After escaping from Assef and the Taliban, Amir invites Sohrab to go back to America.

The success of the novel makes it filmed in 2007. It can be said that they are very successful movie as well as novel. *The Kite Runner* is directed by Marc Foster and produced by DreamWorks, Sidney Kimmel Entertainment, and Participant Media. Khalid Abdalla plays as the main character (Amir) and Atossa Leoni as Amir's wife (Soraya). The production of the movie spent \$ 20,000,000 (estimated) and got profit of \$ 74,180,745 (<https://www.imdb.com/title/tt0419887/>).

A previous research, which also uses adaptation theory is a thesis written in 2017, which entitled "*The Kite Runner: From Controversial Book to Movie*" by M.J. Kersten from Utrecht University. M.J. Kersten focuses on adaptation of violence, relationships, and Afghanistan. The researcher uses adaptation and representation theory in the thesis. The conclusion of the thesis is that the movie including all major events conveys the adaptations of similarity and change.

2. THEORETICAL FRAMEWORK

An adaptation is a presented and extensive transposition of a particular work or works. This "transcoding" can involve a shift of medium (a poem to a movie) or genre (an epic to a novel), or a change of frame and therefore context: telling the same story from a different point of view (Hutcheon, 2006: 7). For example, it can create a manifestly different interpretation. Transposition can also mean a shift in ontology from the real to the fictional, from a historical account, or biography to a fictionalized narrative or drama (Hutcheon, 2006: 7-8).

Linda Hutcheon in her book *A Theory of Adaptation* says that adaptation can be described firstly as an acknowledged transposition of recognizable work or works. Secondly, it is a creative and an interpretive act of appropriation/salvaging. Thirdly, it is an extended intertextual engagement with the adapted work.

2.1 Ecranisation

Ecranisation is derived from French *ecran* which means “screen”. According to Eneste (1991: 60-61), ecranisation is screening or changing a novel to a movie. In addition in a novel, the readers are forced to play words and imagination to describe the situation, while in a movie the audiences enjoy it by watching and listening. In the process of changing a novel to a movie, there will be many changes including contraction and addition.

a. Contraction

Contraction always happens because some movies have two hours of duration or more while in a novel the readers can spend many days to complete one novel. This contraction often occurs in the loss of character, plot, and background. According to Eneste (1991: 61-62), the reason why contraction happened is some literary elements not necessary featured in the film. In addition, the whole story of the novel does not need to show in the film because it will spend duration of the film. So many things can be eliminated in the novel that they do not affect the plot and story in the film.

b. Addition

Besides contraction, there are additional additions to film making. The addition is done in the ecranisation process usually done by the director or screenwriter. This addition usually occurs in characters, plot, and settings. According to Eneste (1991: 64-65) the addition is caused for several reasons such as the addition considered important to be included in the movie. The next reason is the addition made because it is still relevant to the overall story.

c. Changing/modification

Besides the addition and contraction, in ecranisation there is changing/ modification. In a literary work that is based on a novel into a film there are many changes. According to Eneste (1991:66) the film maker makes this change to give the impression that the movie produced based on novel is not as original as the novel. The transformation of novel to movie is a very different thing. The transformation of text into a media that has audio and screen that can be seen so that modifications are a natural thing and will be very necessary.

2.2 Changing Images of Characters

a. Perfecting Ali's Physical Appearance

Ali is a servant in Baba's house as well as Baba's friend since they were children. Ali is Hassan's father from a mother of Hazara named Sanaubar. All the needs of the house are served by Ali and Hassan. They are very loyal servants. In return Baba treats them as family. In the novel, it is told that Ali is a person who is very obedient to his religion. He memorizes the Koran, as the symbol of his submissiveness to God. The novel tells that Ali gets polio, so he cannot walk normally. However, in the movie Ali is depicted as a normal person that has a normal physical condition.

But beyond those similarities, Ali and Sanaubar had little common, least of all their respective appearances. While Sanaubar's brilliant green eyes and impish face had, rumour has it, tempted countless men into sin, Ali had a congenital paralysis of his lower facial muscles, a condition that rendered him unable to smile and left him perpetually grim-faced. It was an odd thing to see the stone-faced Ali happy, or sad, because only his slanted brown eyes glinted with a smile or welled with sorrow. People say that eyes are windows to the soul. Never was that more true than with Ali, who could only reveal himself through his eyes. I have heard that Sanaubar's suggestive stride and oscillating hips sent men to reveries of infidelity. But polio had left Ali with twisted, atrophied right leg that was sallow skin over bone with little in between except a paper-thin layer of muscle. I

remember one day, when I was eight, Ali was taking me to bazaar to buy some *naan*. I was walking behind him humming, trying to imitate his walk. I'm watching him swing scraggy leg in a sweeping arc, watched his whole body tilt impossibly to the right every time he planted that foot. It seemed a minor miracle he did not tip over with each step. When I tried it. I almost fell into the gutter. That got me giggling. Ali turned around, caught me aping him. He did not say anything. Not then, not ever. He just kept walking (Hosseini, 2003: 7-8).

In the novel, Ali's face is little bit deformed so that he cannot smile properly. He always prays on time. In Islam, a man must pray five times a day. He must bow down, prostrate on the floor, and sit down. It is an easy thing to do for people who have normal physical conditions. With his condition, Ali needs a lot more effort to do each prayer. In the movie, Ali is depicted as a person with brown eyes and he walks normally. He can smile and shows his feelings on his face. It makes Ali look very different in the novel and movie. Ali is depicted as a servant who has a normal physical condition.

b. Diminishing Hassan Performance (Hassan praising Amir' story)

Hassan is the only friend Amir has. They grow up together like brothers. Hassan is an illiterate boy because all of his time spent to serve Baba's so that he has no time to learn reading and writing. Both have the same hobbies such as watching movies and reading stories. Amir always reads the story for Hassan. One day, Amir writes his own story and he is enthusiastic to read the story for Hassan. After he finishes reading it, Hassan praises the story. Both the movie and novel tell that Hassan praises the story, but there are differences that can be found.

Starting from the plot in this scene, it is completely different from both conversation and setting. The novel begins with Amir waking up with Hassan with an eagerness to tell the story which is written in his diary in the living room. It is also told that Hassan praises Amir with "*Masha allah*" and "*Inshallah*" with a prediction that Amir will become a great writer and his novel will be read around the world. However, in the movie the plot begins with Hassan preparing food for Amir, and Amir tells him his story. In this scene, Hassan praises Amir, but he does not say "*Mashallah*". In the movie, Hassan asks Amir why the man kills his wife and his tears become pearls and why he does not use onions only to cry.

c. Diminishing Hassan Performance (Hassan chasing the last kite)

In Kabul, there is a popular kite feast. In the feast, Amir wants to win the feast and makes Baba proud of him. Baba regards Amir as a weak boy with no achievement. Nevertheless, to win the feast is not easy. Amir should strike down all the kites and bring back the last kite. Amir is assisted by Hassan in the feast and Hassan is the best kite runner in Kabul. Amir entrusts Hassan to bring back the last kite. Hassan says "for you a thousand times over" when Amir asks him to bring the last kite. After a long competition, Amir wins the kite feast, but to get the prize he needs to chase the last kite. Hassan chases the last kite for Amir. After a while, Hassan does not come back bringing the kite. Amir looks for Hassan in the street of Wasir. In that time, Amir worries because Hassan should come back at the time. Hassan has never missed to pray on time, but he is missing it now. The scene in the movie does not tell that Hassan has never missed to pray.

The street of Wasir Akbar Khan was numbered and set at right angles to each other like grid. It was a new neighborhood then, still developing, with empty lots of land and half constructed homes on every street between compounds surrounded by eight-foot walls. It's up and down every street, looking for Hassan. Everywhere, people were busy folding chairs, packing food and utensils after a long day of

partying. Some, still sitting in the rooftops, shouted their congratulations to me. The four streets south of ours, I saw Omar, the son of an engineer who was a friend of Baba's. He was dribbling a soccer ball with his brother on the front law of their house. Omar was a pretty good guy. We've been classed in fourth grade, and one time he gave me a fountain pen, the kind you have to load with a cartridge.

"I heard you won, Amir," he said. "Congratulations."

"Thanks. Have you seen Hassan? "

"YourHazara?"

I nodded.

Omar is headed the ball to his brother. "I hear it's a great kite runner." His brother headed the ball back to him. Omar caught it. Tossed it up and down. "I've always wondered how he manages. I mean, with those tight little eyes, how does he see anything? "

His brother laughed, a short burst, and asked for the ball. Omar ignored him.

"Have you seen him?"

Omar flicked a thumb over his shoulder, southwest pointing. "I saw him running toward a bazaar a while ago."

"Thanks." I scuttled away.

By the time I reached the marketplace, this had almost sunk behind the hills and Dusk had painted the sky pink and purple. A few blocks away, from the Haji Yaghoub mosque, the mullah bellowed azan, the calling for their head west in prayer. Hassan has never been missed of any five daily prayers. Even when we were out playing, he excused himself, drawing water from the well in the yard, washed up, and disappeared into the hut. He comes out a few minutes later, smiling, finding me sitting against the wall or perched on a tree. He was going to miss prayer tonight, though, because of me.

The bazaars were emptying quickly, the merchants finished up their haggling for the day. I was trotted in mud between rows of closely packed cubicles where you could buy a fresh slaughtered customer in one stand and a calculator from the adjacent one. I picked my way through the dwindling crowd, the lame beggars dressed in layers of tattered rags, vendors with rugs on their shoulders, the cloth merchants and butchers closing shop for the day. I found no sign of Hassan.

I stopped by a dried fruit stand, described Hassan to an old merchant loading his mule with crates of pine seeds and raisins. He wore a powder blue turban.

He was sent to look at me for a long time before answering.

"I might have seen him."

"Which way did he go?"

He eyed me up and down. "What is a boy like you doing here at this time of day looking for a Hazara?" His glance lingered admiringly on my leather coat and my cowboy jeans pants, we used to call them. In Afghanistan, owning anything American, especially if it's secondhand, was a sign of wealth.

"I need to find him, *Agha*."

"What is he to you?" He said. I did not see the point of his question, but I reminded myself that impatience wanted to make him tell me anything faster.

"It's our servants' son," I said.

The old man raised a pepper gray eyebrow. "Is that it? Lucky Hazara, Having such a concerned master. His father's shoulders on his knees, sweep the dust at your feet with his eyelashes.

"Are you going to tell me or not?"

He rested an arm on the mule's back, pointed south. "I think I saw the boy you described running that way. He had a kite in his hand. (Hoseini, 2003: 64-66).

In the novel, when Hassan and Amir have won the kite festival, then after a moment, Hassan does not come back. Amir searches Hassan until the Maghreb calls to prayer echoed. At that moment, Amir says to himself:

"Hassan has never missed any of the five daily prayers. Even though we were out playing, he excused himself, drawing water from the well in the yard, washed up, and disappeared into the hut. He comes out a few minutes later, smiling, finding me sitting against the wall or perched on a tree. He is going to miss prayer tonight, though, because of me. "

It is clearly depicted that Hassan is a person who is obedient to religious requirements. He always prays on time.

d.Diminishing Religious Expression

Amir is the Baba's only son, so in the deepest heart Baba loves Amir no matter what. Baba always celebrates Amir's birthday every year and gives him some prizes. One day in the Amir birthday, Baba celebrates it by arranging a big party. In the party, there are many people who give prizes or greetings. The one who gives the greeting and prize is Ali. The novel and movie tell that Ali gives a birthday prize to Amir in his birthday. However, the ways and place when Ali gives the prize are different. The novel tells that Ali gives the prize while he and Amir are talking about many things after Amir tries his new bicycle. Meanwhile, the movie tells that Ali gives the gift when the party is going on.

Later that afternoon, I took the Schwin for its first and last Spin. I was pedaled around the couple of times and came back. I rolled up the driveway to the backyard where Hassan and Ali were cleaning up the mess. From last night's party Paper cups, crumpled napkins, and empty bottle of soda littered the yard Ali was folding chairs, setting them along the wall He saw me and waved.

"Salaam, Ali," I said, waving back.

I was asked to wait, and walk to his living quarters. A later moment, he emerged with something in his hands. "The opportunity never presented itself last night for Hassan and me to give you this," he said, handing me a box. "It's the modest and worthy of you, Amir Agha. But we hope you like it still. Happy Birthday. "

A lump was rising in my throat. "Thank you, Ali," I said. I wish they had not bought me anything. I opened a box and found a brand new _Shahnamaj_ a hardback with glossy colored illustrations beneath the passages. Here was Ferangis Gazing at Her Newborn Son, Kai Khosrau. Afrasiyab ridding his horse, sword drawn, leading his army. And, of course, Rostra inflicting a mortal wound onto his son, the warrior Sohrab. "It's beautiful," I said.

Hassan said your copy was old and ragged, and that some of the pages were missing, Ali said. All the pictures are hand drawn in one with pen and ink," he added proudly, neither his book nor his son could read.

"It's lovely," I said. And it was. And, I suspected, not inexpensive either. I wanted to tell Ali it was not the book, but I was who was unworthy. I hopped back on the bicycle.

"Thank Hassan for me," I said.

I ended up reading the book on gifts in the corner of my room. But, my eyes kept going back to it, so I buried it at the bottom. Before I went to bed that night, I asked Baba if he'd seen my new watch anywhere(Hoseini, 2003: 95-96).

The giving of the birthday prize for Amir in the party is different between movie and novel. In the novel, Ali gives the birthday prize in the morning after Amir tries his new bicycle. Amir says *salaam* to Ali when he sees him. *Salaam* means salvation to others. However, in the movie Ali gives the prize in the night of the party. There are two differences between the novel and the movie. The first is the time and the second is the way Ali gives the prize.

e. Diminishing Scene of Proposing

Amir and Soraya's first meeting is at a flea market. Amir falls in love with her at first sight. Soraya is a native of Afghanistan. She is a daughter of a general who is full of pride and dignity as a Pashtun. Amir begins to approach Soraya by giving her story in their conversation. However, the general who sees them immediately forbids Amir to do it again because it is not the way a dignity Pashtun is. The friendship between Baba and the general since they were in Kabul is carried away to the USA. One day, Amir asks Baba to speak to Soraya. Because at that time Baba has lung cancer. He proposes Soraya for Amir and Soraya's father accepts it. Soraya and Amir are talking on the phone because the general prohibits them to meet in person. Even so, the story is told by different way from the movie.

I paced the living room of our apartment waiting for Baba's call. Fifteen paces long. Ten and a half paces wide. What if the general said no? What if he hated me? I keep going to the kitchen, checking the oven clock. The phone rang just before noon.

"Well?"

"The general accepted."

I let out a burst of water. Sat down. My hands were shaking. "He did?"

"Yes, but Soraya is upstairs in her room. She wants to talk to you first. "

"Okay."

Baba said something to someone and there was a double click as he hung up.

"Amir?" Soraya's voice. "Salaam."

"My father said yes."

"I know," I said. I switched hands. I was smiling. "I'm so happy I don't know what to say."

"I'm happy too, Amir. I ... I can't believe this is happening. "

I laughed. "I know."

"Listen," she said, "I want to tell you something. Something you have to know before."

"I don't care what it is"

"You need to know" I don't want us to start with secrets. And I'd rather you hear it from me. "

"If it makes you better, tell me. But it won't change anything. "

There was a long pause at the other end. "When we lived in Virgin, I ran away with an Afghan man. I was eighteen at the time ... rebellious ... stupid, and ... he became into drugs ... we lived together for almost a month, all Afghans in Virginia were talking about it. "

"Padar eventually found us. He showed up at the door and ... made me come home. I was hysterical. Yelling. Screaming. Saying I hate hated him. "

"Anyway, I came home and" she was crying. "Excuse me." I heard her put the phone down. Blow her nose. "Sorry," she came back on, hoarse sounding. Was paralyzed and ... I felt so guilty. She did not deserve that.

"Padar moved us to California shortly after." A silence followed.

"How are you and your father now?"

"We have always had our differences, we still do, but I'm grateful he came for me that day. I really believe he saved me. "She paused." So, does what I told you bother you? "

"A little," I said. I owed her the truth on this one. I couldn't lie to her and say that I was proud, my ifthikhar, it wasn't stung at all that she had been with, but I had never taken it a bit, but I had this was quite a lot in the weeks before I asked Baba to go Khastegari. "How can I, of all people, chastise someone for their past?"

"Does it bother you enough to change your mind?"

"No, Soraya. Not even close, "I said."Nothing you said change anything. I want us to marry."

She broke into fresh tears(Hoseini, 2003:150-152).

The novel shows that Soraya wants to talk with Amir before they get married. They are talking on the phone. Soraya wants to show her secret in the past that she had lived with an Afghanistan man when she was 18 years old in Virginia. It made her and her family move. Soraya wants to convince Amir before they get married. They are talking for a long time, but in the movie they are talking and walking together followed by her mother behind. The main dialogue between the novel and movie is almost the same. The difference is about how they are talking. In western culture, it can be seen that walking together is something very normal. It is clear that living together outside marriage in Islam is forbidden.

IN addition, walking together between a man and a woman, who's not a family member, especially for Arabs and Afghans is also forbidden.. They are very sensitive about man and woman relationships that are not tied to a marriage. There are lots of dialogues showing the closeness between Soraya and Amir. The novel shows the prohibition, but not in the movie scene. Soraya and Amir are seen walking together, while in the novel they only communicate on the phone.

f. Eliminating The Symbol of Islam

After the marriage proposal has been accepted, Amir and Soraya celebrate their wedding party. Amir and Soraya are Pashtuns, so they carry out the wedding with Islamic as well as Pashtun culture. Yet, there are some differences between the novel and movie in celebrating the wedding.

I remember our nika. We were around the table, Soraya and I dressed in green — the color of Islam, but also the color of spring and new beginnings. I wore a suit, Soraya (the only woman at the table) a long-sleeved dressed veiled. Baba, General Taheri (in this time), and Several of Soraya's uncles were also present at the table. Soraya and I looked down, solemnly respectful, casting only sideways glances at each other. The Mullah questioned the witness and the rad from the newspaper. We said our oath. Signed the certificates. One of Soraya's uncle from Virginia, Sharif jan, KhanumTaheri's brother, stood up and clear his throat. Soraya had been told that he had lived in the U.S. for more than twenty years. He works for the INS and has an American wife. He was also a poet. A small man with a birdlike face and fluffy hair, he reads lengthy poem dedicated to Soraya, jotted down on the hotel stationery paper. "Wahwah, Sharif jan!" Everyone exclaimed when he finished. I remember walking toward the stage, now in my tuxedo, Soraya a veiled pan in white, our hands locked. Baba hobbled next to me, the general and his wife beside their daughter, a procession of uncles, aunts, and cousins followed as we made our way through the hall, parting with sea apples, blinking at flashing cameras. One of Soraya's cousins, Sharif jan's son, held a newspaper over our heads as we inched along. The wedding song, AhestaBoro, the blared from the speakers, the same song the Russian soldier at the

Mahipar checkpoint was well, Go slowly, my lovely moon, go slowly. Let the morning sun forget to rise in the east, go slowly, my lovely moon, go slowly (Hosseini, 2003: 156-157).

The novel represents Islamic marriage by depicting the Koran to be put above the heads. In the movie, it is also very close to Islam. However, there is a thing that describes about Islam in the novel, but it is not shown in the movie. In the novel, Amir and Soraya wear green dresses in their wedding, while in the movie Amir wears a black suit jacket and soraya wears a white dress.

"We were around the table, Soraya and I dressed in green - the color of Islam, but also the color of spring and new beginnings".

It is clear from the quote that green is the color of Islam. Nevertheless, in the movie they wear black and white dress. Black and white dresses are usually worn by Christian wedding ceremony in the church.

g. Changing the Impression of Violence (Stoning)

After the coup and the Russian invasion, Afghanistan is ruled by the Taliban. Islamic law enforced as the legal rules. The Taliban is an political organization that mostly consists of Pashtuns. They are regarded by other countries as terrorists. In this analysis, both the novel and movie tell that the Taliban stones the man and woman. However, there are some differences between the novel and movie that is in the place and the way of the stoning. The novel tells that the Taliban stones them near the goalposts, but the movie does not.

Two Talibs with Kalashnikovs slung across their shoulders helped the blindfolded man from the first truck and two others helped the burqa-clad woman. The woman's knees buckled under her and she slumped to the ground. The soldiers pulled her up and she slumped again. When they tried to lift her again, she screamed and kicked. I will never, as long as I draw breath, forget the sound of that scream. It was the cry of a wild animal trying to pry its mangled leg free from the bear trap. Two more Talibs joined in and helped force her into one of the chest deep holes. The blindfolded man, on the other hand, quietly allowed them to lower him into the hole dug for him. Now only the accused pair's torsos protruded from the ground. A chubby, white bearded cleric dressed in gray garments stood near the goalposts and cleared his throat into a handheld microphone. Behind him the woman in the hole was still screaming.

The tall Talib with the black sunglasses walked to the pile of stones they had unloaded from the third truck. He picked up a rock and showed it to the crowd. The noise fell, replaced by a buzzing sound that rippled through the stadium. I looked around me and saw that everyone was talking. The Talib, looking absurdly like a baseball pitcher on the mound, hurled the stone at the blindfolded man in the hole. It struck the side of his head. The woman screamed again. The crowd made a startled "OH!" sound. I closed my eyes and covered my face with my hands. The spectators' "OH!" rhymed with each flinging of the stone, and that went on for a while. When they stopped, I asked Farid if it was over. He said no. I guessed the people's throats had tired. I don't know how much longer I sat with my face in my hands. I know that I reopened my eyes when I heard people around me asking, "Mord? Mord? Is he dead?" (*The Kite Runner*: 248-250)

In this story, the difference between the novel and the movie is not much. The novel is more obvious about the stoning law like in Islam. In the novel, the stoning is carried out beside the field and in the movie it is carried out in the middle of the field. In the stoning law, the perpetrators are buried in the ground up to his waist for the man and up to her chest for

woman. However, in the movie, the stoning is carried out by the perpetrators only kneeling and not buried. In Islam, it is explained that the punishment is only for an adulterer and adulteress who are married. Then, they are stoned until those persons die.

h. Changing The Impression of Taliban

Amir has a mission of redemption for Sohrab from the Taliban. Sohrab is Hassan's son, but his old friend knows that he is Baba's son. Because Amir feels guilty to Hassan, he wants to bring Sohrab to the USA. However, in this mission, Amir encounters many problems. To find Sohrab, Amir has to see the stoning in the field and meets the Taliban leader in his base camp. The Taliban here is portrayed as radical Islam who has beard and always carries a weapon. Before Amir is beaten up by Assef, there is a scene that showing the Taliban is playing cards and smoking. Playing cards are identic to gambling. Nevertheless, in the movie there is no story which shows that the Taliban is playing cards.

The figure above shows a man playing cards while smoking. The movie tells that he is a Taliban. The Taliban is a Sunni Islamist organization operating primarily in Afghanistan and Pakistan (Anonymous: 2019. <https://edition.cnn.com/2013/09-/20/world/taliban-fast-facts/index.html>). The Taliban is also known as a radical organization. They do not hesitate to kill their enemies. In movie and novel, besides the context of rebellion and violence, they are depicted as the people who obey Islamic law, such as punishing people by stoning for committing sex outside of marriage. However, in the scene of the movie we can see another side of Taliban that is not told in the novel, for instance when the Taliban is playing cards and smoking. As radical Islam and obedient to the Islamic rules, they should not play cards because it is identic to gambling. Gambling is a prohibited thing in Islam.

i. Eliminating Symbol of Islam (Mosque)

After Amir successfully brings Sohrab away from the Taliban, Amir takes Sohrab to Pakistan and then to the USA. They stay in a hotel for a few days to complete Sohrab's permit. One day, Amir is very surprised because Sohrab is not in his hotel room. Amir is very confused and then he looks for Sohrab. The novel tells that Amir looks for Sohrab after he does not see Sohrab in the hotel. Amir looks for Sohrab in the city and asks people around. He suddenly remembers a great mosque in the city. Then, Amir goes to the mosque and finds Sohrab. However, Amir finds Sohrab in the stairs of hotel in the movie. There are differences of places and dialogues between the novel and movie.

In the dark of twilight, his face was just a pair of reflecting eyeglasses fading light. "The thing about you Afghanistan is that ... well, you people are a little reckless.

I was tired and in pain. My jaws throbbed. And those damn wounds on my chest and stomach felt like a barbed wire under my skin. But I started to laugh anyway.

"What ... what did I ..." Fayyaz was saying, but I was cackling by then, full throated bursts of laughter spilling through my wired mouth. "Crazy people, " he said. His tires are screeched when he peeled away, his tail lights blinking red in the dimming light." You GAVE ME A GOOD SCARE, "I said. I sat beside him, wincing with pain as I bent. He was looking at the mosque. Shah Faisal Mosque was shaped like a giant tent. Cars came and went; worshipers dressed in white streamed in and out. We sat in silence, leaning against the tree, Sohrab next to me, knees to his chest. We listened to the call to prayer, watched the building's hundreds of lights come on as daylight faded. The mosque is sparkled like a diamond in the dark. It lit up the sky, Sohrab's face.

"Have you ever been to Mazari Sharif?" Sohrab said, he was resting on his kneecaps.

"A long time ago. I don't remember it much. "

"Father" took me there when I was little. Mother and Sasa came along too. Father bought me a monkey from the bazaar. Not a real one but the kind you have to blow up. It was brown and had a bow tie. "

"I might have had one of those when I was a kid."

"Father took me to the Blue Mosque, " Sohrab said. "" I remember there there were so many pigeons outside the mosque, and they weren't afraid of people. They came right up to us. Sasa gave me little pieces of 'aan_ and I fed the birds. Soon, there were pigeons cooing all around me. That was fun." You must miss your parents very much, "" I said. I wondered if he'd seen the Taliban drag their parents out into the street. I hope he hasn't. " Do you miss your parents? "" He asked, resting his cheek on his knees, looking up at me. "Do I miss my parents? Well, I've never met my mother. My father died a few years ago, and, yes, I do not miss him. Sometimes a lot. " Do you remember what he looked like? "" I thought of Baba's thick neck, black eyes, his unruly brown hair.

Sitting on lap has been like sitting on a pair of tree trunks. "" I remember what he looked like, "" I said. "" What he smelled like too. "I'm starting to forget their faces, " Sohrab said." Is that bad? ""

"No," I said.

"Time does that." I thought of something. I looked in the front pocket of my coat. Found the Polaroid snap shot of Hassan and Sohrab. "" Here, "" I said. He brought the photo to within an inch of his face, turned it so the light from the mosque fell on it. He looked at it for a long time. I thought he might cry, but he didn't. He just hands both hands, traced his thumb over its surface. I thought of a line I'd read somewhere, or maybe I'd heard someone say it: There are a lot of children in Afghanistan, but little childhood. He stretched his hand to give it back to me. "Keep it," I said.

"It's yours."

"Thank you."

His vest. A horse drawn cart clip clopped by in the parking lot. Little bells dangled from the horse's neck and jingled with each step. "I've been thinking a lot about mosques lately, "Sohrab said." You have? What about them? "He shrugged.

"Just thinking about them." He lifted his face, looked straight at me. Now he was crying, softly, silently. "Can I ask you something, Amir Agha?" Of course. "

"Will God ..."He began, and choked a little. "Will God put me in hell for?"

"What I did to that man?"

I reached for him and he flinched. I pulled back. "Nay. Of course not," I said. I want to pull him close, hold him, and tell him the world has been unkind to him, not the other way around. His face is twisted and strained to stay composed. Father used to say it's wrong to hurt even bad people. Because they don't know any better, and because bad people sometimes become good.

"Not always, Sohrab."

He looked at me questioningly.

"The man who hurt you, I knew him from many years ago," I said.

I guess he and I had you figured that out of conversation. He ... he tried to hurt me once when I was your age, but your father saved me. Your father was very brave and he was always rescuing me from trouble, standing up for me. So one day the bad

man hurts your father instead. He hurts him in a very bad way, and I ... I couldn't save your father the way he had saved me. "

"Why do people want to hurt my father?" Sohrab said in a wheezy little voice.

"He was never mean to anyone (Hosseini, 2003: 289-291).

In this event, there are several differences between the plots and settings. In the novel, the Sohrab runs and disappears from his room. Then, Amir finds Sohrab at a mosque in the next morning. The conversation between Amir and Sohrab begins there. Meanwhile, in the movie, their conversation begins on the stairs. Sohrab asks Amir to not put him to orphanage and Amir promises it. In this scene, the most obvious difference is where the conversation takes place. In the novel, the conversation occurs in a mosque and in the movie the conversation takes place in a house.

j. Westernizing of Islam

After all the requirements have been completed, Amir brings Sohrab to the USA. Amir comes back to the USA after staying in Afghanistan and Pakistan for seven months. Soraya picks them up at the Airport. In the novel, Soraya hugs Amir and then he kisses her ear, yet the movie tells that he kisses her lips:

We arrived home about seven months ago, on warm day in August 2001. Soraya picked us up at the airport. I have never been away from Soraya for long, and when she locked her arms around my neck, when I smelled apples in her hair, I realized how much I had missed her. "You are still the morning sun to my yelda," I whispered.

"What?"

"Never mind", I kissed her ear.

After, she knelt to eye level with Sohrab. She took his hand and smiled at him.

"Salaam, Sohrabjan, I'm your Khala Soraya. We've all been waiting for you. "

Looking at her smiling at Sohrab, her eyes tearing over a little, I had a glimpse of her mother, she had her own womb not betrayed her. Sohrab shifted on his feet and looked away (Hosseini: 2003:327-328).

In the novel, when Amir meets Soraya at the airport after they have been away for seven months, he hugs her and only kisses her ear. Meanwhile, the movie shows that Amir kisses Soraya's lips and he hugs her at the airport in front of Sohrab and many people. In Islam, kissing in a public place is not an appropriate thing, even though they have been married.

3. CONCLUSION

As a meaning making media, film is able to construct the anything that it captures. In the case of *Kite Runner* the movie creates a new discourse about Islam, muslim, and the East. The staggering differences can be said as an impression of the West toward Islam. A myth making movie cannot be treated in a way the marketing perspective does. The changes that are done in the process of the adaptation, for the readers or the audiences, will be seen as a signs as well as symbols. Islam in this *The Kite Runner* is being constructed in a more moderate or may be Westernized way.

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